



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

erased) *farena* and *oxna þa þe hwæte bæron* (quite xxx thousand carriages and beasts of burden and oxen that carried wheat?). That the reading of this passage should be xxx *pusenda ealfarena*, seems probable from the Latin texts. Hilka's reading, which should be compared with Kübler's (p. 196) and with *Narratiunculae* (p. 71), is as follows: * * * *mulorum castrensiū ad subvehenda arma et sarcinas militum circiter duo milia, asinorum* (MS. Montpellier, Fac. de Médecine, H. 31 only), *camelorum, dromedum, boum duo milia, qui frumenta vehabant, et armentorum ad usus carnis cotidiane ingens numerus sequebatur*. The Bamberg version (*Kleine Texte*, p. 25) reads: *caballicantes erant nobiscum viginti milia, pedones ducenti quinquaginta milia, et erant prope duo milia muli, qui portabant causam de ipso alipergo et causam de ipso populo, cameli, dromede et boves duo milia, qui portabant annonam; et boves et vaccae et pecora ad comedendum maxima multitudo*. Sweet, furthermore, in his *Student's Dictionary*, gives *ealfara*, 'a camel'; and Napier⁴ accepts both the word and its etymology as given by R. Jordan in his *Säugetiernamen*. Jordan, says Napier, "suggested that it comes ultimately from the Arabic *al faras*, 'the horse,' which found its way into Spanish as *alfaras*, the term for a horse of the Moorish cavalry. It is also found in O. French *auferan*, and it is from this that Jordan derives O. E. *ealfara*. In the eleventh century the *l* had not yet become *u* in O. Fr."

Cockayne (*Nar.* p. 73) has: "rymg, *grunnitus*, ex Latinis; est autem cum grymetan 'grunnire' cognatum et pro †grymg capiendum." Toller, citing Cockayne, suggests *ryung* < ryan, and adds: Hriung (?) *suspirium*, Wrt. Voc. I, 19, 34. The word seems to be here a derivative of the verb *ryn*, 'to roar' (MSS.: *grunnitus*: Bamberg MS.: *stridorem*); so that the expected form, and the one perhaps to be read in this passage, would be *rying*.

Eclipsis, recorded by Toller from *Narratiunculae*, should read, as in MS. Cott. Vitel. A. xv, and in Baskervill's text (*Anglia* iv, 163, l. 655), *eclipsis*.

STANLEY I. RYPINS.

Harvard University.

GRAY'S *Elegy* IN SPANISH

The two Spanish versions of Gray's *Elegy* written in a Country Churchyard noted in Professor C. S. Northup's *A Bibliography of Thomas Gray* (New Haven, 1917) fail to give an adequate idea of the extraordinary popularity of the poem in Spanish-speaking countries. In Menéndez y Pelayo's *Historia de la Poesía Hispano-*

⁴ "Contributions to O. E. Lexicography," *Philological Society's Transactions*, 1903-6, p. 342.

Americana (1913, II, 409-414), reference is made, with critical remarks—how one longs for them in bibliographies like Professor Northup's—to the following renderings: Juan Antonio Miralla's, 1825 (not "about 1823," as Professor Northup states); Manuel N. Pérez del Camino's, 1822; José V. Alonso's (published?); José Fernández Guerra's two versions, 1840, 1850; Enrique de Vedia's, published about 1845-1848, and frequently afterwards, so that Professor Northup's "*n. d. pref. 1860*" may be true of one edition; Ignacio Gómez's, 1888. To this list may be added the following translations, and doubtless others: one, apparently the first Spanish rendering, published in *La Minerva*, 1805, I, 15; José de Úrcullu's, *La Colmena*, London, 1843, II, 73-77 (illustrated); Roberto MacDouall's, *La Revista del Ateneo Hispano-Americano*, Washington, 1914, I, 12-18 (with English text). MacDouall refers to a version by Hevia, but this is an error for Vedia, whose name was Enrique, not "H. L.," as given by Professor Northup. The latter refers to a possible anonymous Spanish translation published about 1839, but there is no justification whatsoever for this interpretation of a sentence in *The Gentleman's Magazine*, November, 1839, 470: "*Both (i. e., Spanish and Portuguese translations) however exist, and I have now before me the latter. . . .*"

MILTON A. BUCHANAN.

University of Toronto.

THE ANCESTRY OF A "NEGRO SPIRITUAL"

Mr. H. E. Krehbiel includes among his *Afro-American Folk-Songs*,¹ a three-stanza song called *Weeping Mary*, which runs as follows:

If there's anybody here like weeping Mary,
Call upon Jesus and he'll draw nigh,
He'll draw nigh.
O glory, glory, hallelujah,
Glory be to my God, who rules on high.

If there's anybody here like praying Samuel,
Call upon Jesus, etc.

If there's anybody here like doubting Thomas,
Call upon Jesus, etc.

In his sixth chapter Mr. Krehbiel prints *Weeping Mary* as arranged musically by Mr. Arthur Mees. He prints the melody again, as harmonized by Mr. H. H. Huss, in the Appendix, the text remaining the same.

This negro "spiritual" is unmistakably identical with a religious song *Weeping Mary*, known to my mother, who brought it to Nebraska from New York.

¹New York and London, 1914.